

# THE MUSICAL MAGAZINE.

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## BIOGRAPHY.

NICOLÒ PAGANINI.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

[Concluded from page 263.]

The most striking conviction of this is furnished to those who have had occasion to see the manner in which he took care of his enormous income. Without the assistance of men, whom his talent had made his sincere friends, he would have lost all of it as awkwardly, as he had earned it easily; for such a mixture of distrust and helplessness in preventing embezzlements can hardly be imagined. Finally, let his accusers consider how insignificant the advantages are, which Paganini derives from his talent, compared to those which a truly avaricious man, who knew the value of money, might draw from it. If it were possible to take his talent in regular service, he might be given safely a moiety of all his average income, since 1828, (and that is much,) and would, notwithstanding, make, during the next five years, an enormous profit out of him, by making only moderate claims on his regular exertions, although he has played already in almost all the larger cities of Europe.

So much about this extraordinary man, who has put in motion such an innumerable quantity of pens, because almost every thinking

observer felt the desire to explain the wonder of his appearance, or at least to make us more intimate with it, and to bring it nearer to our conception, by a description of the man. Besides the pamphlets already mentioned, there are two of Schutz and of George Harris, who was for a time his traveling companion. Rellstab, also, has written, in several periodicals, much about him that is interesting.

As to the playing of Paganini, in a purely practical point of view, he has, first, the merit of a great extension of the mechanical means of execution on the violin. He often plays with strings tuned differently, which enables him to play in three, nay, even four parts, intermixing the pizzicato, with the use of the bow. He has cultivated the harmonics, applying them to playing in two parts, to an inconceivable perfection. Chapel master Guhr has tried to explain what is extraordinary and uncommon in Paganini's violin playing, in a work written for that purpose.

Paganini does not lay great value on his mastership of the guitar; he calls the instrument unworthy of an artist; so, also, he makes use of his tricks on the violin only in jest; the imitation of animals' voices, the playing with the bow reversed, and others, of which he speaks even scornfully. Nothing could make him laugh more, than to hear of anybody's seriously demonstrating his greatness as an artist, from these tricks.

As a composer, also, Paganini stands very high; he is rich in invention, and a complete master of the science of his art; he thinks, however, only in reference to his instrument; and not seldom takes abrupt turns and modulations in his compositions, which are in accordance with the peculiarity of his nature. We know no composer for the violin, now living, by the side of whom he might not be placed, as composer for this instrument. But few of his compositions have hitherto been published, since he keeps them with much secrecy to himself; the loss from their being withheld to the public, is, however, only a fictitious one, since, besides himself, but very few violin players will be able to execute them. All the compositions published in his name, should not be considered as his own. There is much counterfeit among them, for which, of course, there was every inducement, on account of the avidity of the musical public to get anything from his pen. He announced, in the autumn of 1835, himself, in the newspapers of Milan, that all the compositions published in his name, especially in Leipzig, were not genuine, since he himself had not published anything but 24 Capricci for the vio-

lin, 6 Sonatas for violin and guitar, and 6 Quartettos for violin, alto, guitar and violoncello; but that he intended soon to publish all his compositions. Hitherto, however, nothing else of his has appeared. Pacini published, in 1835, a very good likeness medal of him, many impressions of which were bought in Paris at the price of six francs each.

[We add to this the following notice of his death, from late English papers.—Ed.]

*Nice, June 4.*—On the 27th of the last month, about five in the afternoon, expired the celebrated Paganini, as he was sitting in his arm chair, attempting to swallow a sopped crust, in his 57th year. For some time previous to his decease his friends had entreated him to receive the consolations of religion, and, by confession, to prepare himself for any change that might take place; but he always deferred it under some pretext or other; and, therefore, as he died without absolution and extreme unction, the prelate of Nice refused sepulture to the corpse.

His body was embalmed according to the process used in the case of the boy murdered at Vilette, by Dr. Binet, a Nice physician, and with the like success: for, although it has now remained above ground a week, it manifests no signs of putrefaction, nor emits any disagreeable odor. False eyes have been substituted for the real ones; false teeth (a whole set of which he wore in his life time) still fill the mouth; and the features preserve an appearance even less deathlike than they had when he yet breathed.—The body, from the chest downward, is bandaged in narrow strips of linen, something after the manner of an Egyptian mummy. The coffin prepared for him is of polished walnut-tree wood, without ornament or inscription, and lined with zinc.

Hearing that there was no difficulty in seeing the corpse, I inquired where he had lived, and, going up a very common staircase to the third story of a house in the very centre of the old town—the last in the world that an English invalid would have chosen for his residence, in the midst of narrow streets, hammering, drumming, the crying of children, and the hundred noises incident to continental towns,—I found two or three dirty school boys ringing in vain for admission, led by the same curiosity as myself. What, thought I, is it possible that Paganini's remains can be lying here, so neglected that not even a menial should be left to watch them? And, where thousands in some metropolises would be rushing to gain a view of

them, are they an attraction only in Nice for dirty tyros, with satchels on their backs? My reverie was interrupted by a screaming voice from the fourth floor, to say that we must ring louder, and perhaps the man who kept the key and was down in the street, would hear. Sure enough, a louder ring at length brought up a decently spoken person, who opened the door, and led me at once into Paganini's chamber. There lay the body on some planks and tressels, covered with a sheet, and with a piece of oiled silk over the face to keep the flies off.

When I looked round the room, I was surprised to see what plain lodgings the baron had occupied. A saloon, a bed room with an alcove, a few chairs, and no carpet, constituted the habitation of a man who certainly enjoyed as considerable a reputation as any musician of the age. Not a single wax light was burning, not a crucifix was over his head, or on his breast; nothing indicated whether he left the world a Pagan or a Christian. That the priests will throw obloquy on his memory we may readily imagine; and as they cannot find fault with his fiddling, they will most probably blacken his morals. Paganini, it would appear, was more difficult to deal with than the arch diplomatist of the age. The latter could settle his affairs with God, as he had been in the habit of doing with princes, by a protocol; but the former was accustomed to vanquish every difficulty by perseverance.

When it was known that burial was refused to his remains, some English gentlemen made an attempt to call a public meeting, with a view to have them interred in the English burying ground; but the absence of the officiating clergyman; the objection likely to be made by the Catholics on one side, and the possibility of an equal warmth of feeling against receiving a Catholic in a Protestant cemetery on the other, caused the attempt to fail. It is not unlikely, too, that the expense of a funeral might exceed what these Englishmen had calculated on, when the mere grave alone in the patrician part (for there is a plebian and a patrician side in Nice churchyard), costs 600*fr.* or 700*fr.* without reckoning other incidental expenses.

It is said that Baron Paganini bequeathed his best violin to an imperial hand. Emperors, we know, can fiddle at all hours, when cities are burning or when suppliants are weeping. His other, which bears a valuable diamond on a conspicuous part of it, he left to his friend and the guardian of his son, Count Cessole, a young nobleman of that place, little inferior to the great master himself in drawing heavenly sounds from his favorite musical instrument. In the

disposition of his vast fortune, Paganini has not disappointed those who, in spite of his avarice, were disposed to think well of him. To his two sisters he has given a handsome competency for these countries. To his legitimized son he has left his land-property, situated in the duchy of Parma; and on the mother of that son he has settled enough to make the remainder of her life easy.

The people of Nice, who have a tolerable knowledge of the morbid fondness of the English for sights, have done these honorable persons who were disposed to afford the corpse a grave in the Protestant cemetery, the injustice of spreading the report that their object was to get Paganini's body into their possession, and then, burying a log in the coffin to have sent the body to England to serve as an exhibition. Had these maligners said, to be the ornament of some anatomical museum, the calumny would not have been so bad.

The most interesting anecdote that is current respecting him (and the whole of what is here given, can be considered, only, as the unauthenticated conversation of society), regards the scruples of the church in refusing him burial when dead; for, when living, he did not object to confess himself; but a difficulty arose of a singular nature, which, as a case of conscience, had probably never been anticipated by the casuists. Paganini for some months had entirely lost his speech: and therefore it was necessary that he should write down his confession. This he was willing to do, provided the priest would allow it to be done on a slate, and, as soon as read, to be rubbed out. But the confessor required it to be written on paper, and to this Paganini demurred, fearing that the document, even in trust of a priest, though never so holy, and moreover bound to secrecy, might not be destroyed, but some day see the light.

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#### EIGHTH ANNUAL REPORT OF THE BOSTON ACADEMY OF MUSIC, 1840.

We are always glad to see these Annual Reports, for they acknowledge the principle of a responsibility to the public, for whose benefit the institution was founded; and we therefore fully concur with a correspondent in a former number of our Magazine, who says the Academy should not be judged in the same light as the other musical institutions of this city.

The latter, although they appear before the public, and claim their patronage, and of course subject themselves in a certain degree to their judgment, are, in their nature, only private institutions, got up for the gratification and improvement of their own members. They offer the results of their studies to the public, asking a fair equivalent for the gratification they give to them; and of this gratification the public have a right to judge; with the internal management of the institutions they have nothing to do. It is well known that the Handel and Haydn Society has a law, that its income is only to be devoted to the art, and never to the individual benefit of any of its members, (we do not know whether the Musical Institute has a similar regulation, but hope so, and should like to be informed,) yet the Society does not acknowledge a right of the public to inquire into the application of this law; and so it always remains essentially a private institution.

The Academy, on the other hand, professes to have taken a public trust upon itself,—the musical education of the public; it professes, that its main object is, to break away the barriers, which have hitherto excluded the great mass of the public from the art, and have made it the property of the few; and, for these objects, the institution claims, if not at once a hearty coöperation of the public, at least an interest in its proceedings.

And the Academy has a right to claim this interest in what is for the people's own great good; and also to claim a coöperation in so far as it gives to the public the means of judging of the correctness and efficacy with which its objects are carried out. The means which the Academy offers for this purpose, are, first, the general results which it has obtained; secondly, its concerts, which, we take it, have been mainly instituted to show the efficiency of its mode of teaching; and, lastly, its Annual Reports.

We enter here upon an examination of the latter, for the operations of the past year. Its tenor is encouraging, particularly on two accounts: first, on account of the prospect held out, of freeing the Academy entirely from its debt, by aid of financial operations entered into—a highly desirable object, since this debt very necessarily must cramp the operations of the institution, and hang upon it like a fearful incubus; and, secondly, on account of the Academy's attention being directed towards instrumental music, a decided progress in its operations.

But we will go into the details of the Report. It refers, first, to



the cause, which, in the beginning of the winter checked its progress, and caused much trouble—the disagreement between two of the Academy's professors, resulting in the resignation of Mr. Webb. This disagreement between Mr. Mason and Mr. Webb, we cannot consider in the light of a mere private dissension between two individuals. It splits the musical community into two parties, which everywhere oppose themselves to each other—in our own musical institutions, in musical society, and even in the musical convention. The musical public is, therefore, highly interested to know the truth, the whole truth of this matter, that it may form its own unbiassed judgment; that it may decide how far the art of music is interested in these dissensions; in how far they have sprung from any feelings for the art, or merely from private interests. We wish that a candid and impartial examination into the causes and progress of this dissension could be made and laid before the public. It appears to us, too, that Mr. Webb's reputation requires it. Mr. Webb appears in this whole transaction as the active person, and thus, very naturally, the prejudice is against him. Is this prejudice correct; has he acted without sufficient cause; then surely he is much to be censured. But how shall we know it? Or, if the gentlemen think it is better that the public forget what is past, then let themselves set aside all other regards, and henceforth heartily coöperate in the cause of music; they are now both in stations, where their influence, if exerted for this purpose, must lead to happy results. Let them use that influence to make the Handel and Haydn Society, and the Boston Academy of Music, progress hand in hand in the good cause, and to drown every vestige of distrust that may yet linger in the two institutions towards each other; or, if they cannot coöperate, then let the public know and judge the cause of it.

We fully concur in the remarks of the Report about Mr. Muller; and to the Academy belongs the merit of having drawn another good musician to our city.

The concerts of the Academy deserved a better fate than they had. Good sterling music was chosen, and fully rehearsed. If the Academy perseveres in this course, we hope and expect, that its labors will be appreciated by the public. It is not the quantity of music which is wanted, but the quality; and pieces like the Spring and the 103d Psalm, must work themselves into favor with the public, as they come out rounder, and more as one whole; and as the public gets more acquainted with them.

We have already referred to instrumental music, as having attracted the attention of the Academy. Here a wide and an entirely uncultivated field is open before it. May it succeed in raising a desire in amateurs for this branch. We know that the government of the Academy have, with the same disinterested liberality, which they have always shown towards the Boston Amateur Club, attempted an union of all the prominent instrumental professors, for the purpose of bringing out, before the public, orchestral music, in a better style than has been shown here before. This attempt has failed, we are sorry to say, and that from two causes. The first was the indifference of the professional men themselves to the project, arising, probably, from a very short-sighted fear, that no immediate returns to their pockets might be made for their exertions, or from a foolish jealousy of the authority of the Boston Academy, to which they would have to submit. The second and more important cause, and which would have made this project a failure, in all probability, even though the musicians were brought together for the purpose, is, that there is at present no musical man in Boston, who combines within himself all the qualifications that would insure a complete success in conducting the orchestra. This would require not only a man of thorough musical knowledge and attainments, but a man also of great experience and tact; a man of conscious dignity and resolute energy; a man of keen observation and knowledge of mankind; a man, in short, who would command not only the respect of our professors, by his superiority as a musician, but also their hearty sympathies and cheerful obedience by his tact and superiority as a man. Such a man we have not in Boston now; and only with such a man at the head could we expect anything much more perfect in effect, in orchestral music, than we have heard before; but such a man would, no doubt, find sufficient materials here, to produce very good music. We hope that the Academy will not altogether give up the plan of producing before the public as good instrumental music as the united talent of our best professors can afford. This is utterly necessary for a real improvement of the public taste for the art; and without creating a taste for sterling instrumental music, all its efforts for vocal music will have comparatively but a minor and insufficient, and most certainly, but a divided effect; we mean one as much attributable to the words, as to the music. The taste will never take a purely musical elevation, if not formed in part, at least, by a due appreciation



of instrumental music. To the Academy this work belongs, and to it we recommend it; assuring it that, if it succeeds in this, it will be as bright a jewel in its crown of merit as the introduction of singing into the schools.

The teachers' class is, considered as an elementary practice in the art of teaching, a very good institution, as showing a systematic way, which must lead to success. But if it operates, as it appears to us to do to some extent, to engender a belief in teachers of music, that its instructions are all-sufficient for enabling a teacher to fill his place, then we would say, it tends necessarily rather to retard the progress of the art than to forward it. We must confess we have been astonished, when we have heard experienced teachers of music say, that they deemed it a high privilege to frequent, year after year, these same elementary instructions in teaching; while, at the same time, they neglected, wilfully and indifferently, the instructions in thorough base, connected with the teachers' class. To be sure, twelve lessons in thorough base, running over the whole ground, can give but a very imperfect idea of this difficult subject; but they can point out enough materials to the pupil for a whole year's study; and the subject is one which not one teacher should neglect. It would be worthy of the attention of the Academy to have a class in the theory of music permanent, so as to go through the whole course of it, say in one or two years. It would oblige the candidate for teaching music, to spend a year or two in the city, instead of a fortnight; but this would be the very thing that would enable the Academy to do, what must certainly be one of its more important objects—to send accomplished teachers out into the country.

We do not mean to reproach the Academy for not yet having extended its operations so far; we mean to point out, how wide a field there is open, before it fully reaches the object proposed to itself. That the Academy proceeds slowly, is natural and prudent, since it is pressed down by so heavy a burden of debt; and it needs the more the active assistance of those who agree to the importance of a general cultivation of the art of music, for the happiness of the whole people. It is unaccountable to us, that the public appears generally so indifferent to this institution, leaving it to those directly interested as members of the Academy, or its choir, or in rivalry as members of the other musical institutions, who may think themselves or their interests injured by its proceedings, to judge of its merits, or manifest any interest in its doings. We say, we cannot conceive of this

indifference, unless it be that the public is discouraged by the accounts of the heavy debt, without fully seeing the necessity of that debt, or how it is incurred. A financial report, showing how it was incurred, and how it has benefited the art, would, we have no doubt, go far towards awakening an active interest in the public. For we think they are getting alive to the importance of the objects of the Academy; and it will then need only that they be satisfied with its management, to gain their hearty assistance. Let then the public consider of what the Academy has already achieved. Let them look around, and see the general interest spread for music; let them hear singing in all the schools; let them see musical academies and societies start up throughout the land; let them observe the annual great convention of singing masters meet here, in Boston, for their mutual interchange of ideas on the art, and improvement in it; and let them trace all this back to the Boston Academy of Music; and then let them support this institution, according to its merits; let them meet the resolution of the government, to go on in the cause with a steady progress.

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MR. J. P. KNIGHT.

Music, here in Boston, has suffered by the sudden departure for home of Mr. Knight. A twofold loss: We are, first, deprived of the services and influence of so good a musician, and whose taking up his abode among us we had hailed as a good omen for the art; but, secondly, and this is the greater loss, this false step in Mr. Knight will strengthen with many of our prudent men the lingering prejudice against the devotees of the art, and, consequently, against the art itself.

Mr. Knight is not an impostor in music. His compositions, generally, evince taste and knowledge; and his organ playing appeared to us, as far as we had opportunity to judge, solid and in good style. With these qualifications he would, no doubt, eventually have worked his way into general public esteem and acknowledgment; for real merit may be overlooked for awhile; but, if added to a steady purpose, it cannot fail at last to be duly appreciated among us. The causes of Mr. Knight's failure are very simple, and self-evident. His style of singing, certainly the weakest part of his accomplishments, could not give to the public great confidence in his teaching, or

make them run eagerly after his instructions; yet, trusting to his English name and fame, he set a price upon his lessons, higher than any other teacher in the city had done. This was naturally viewed as a piece of arrogance, and he could not get any pupils. He thought, moreover, that he would attract attention, by a brilliant, gay style of living—a trick often successfully played by foreign adventurers—but which failed to procure him reputation and pupils; partly from the reasons given above, and partly because the season was unfavorable to his objects. This brought him naturally into debt, and instead of manfully going to work, by striking into a system of rigid economy and industry, to retrieve his embarrassments, he chose the more cowardly way of fleeing away from them. If he had resolved upon the first manly way, and had thrown himself for that purpose on the hands of some prudent adviser among his friends, we have no doubt but that he would have found assistance, and would have regained general esteem; for there are men enough in this city who will excuse worldly imprudence in an artist, if they see him willing to make good its necessary consequences,—worldly embarrassments. False pride probably prevented him from doing this. We are the more sorry for it, since the art of music wants good followers, and cannot spare one single good musician, whom chance throws upon our shores.

Mr. Knight, by his flight, has blasted his own prospects among us, and prevented the benefit to the art, which it would otherwise have derived from his presence. But let us entreat our readers to use their influence that the art do not suffer more from it than need be; that prejudice and distrust be not generally strengthened by this individual case; that encouragement and assistance be not suspiciously withheld, on his account, from other good artists, when they come among us.

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#### THE MUSICAL CONVENTION OF 1840.

Last year an attempt was made to emancipate the Musical Convention from its dependence on the teachers' class, and to raise it to be an entirely independent body, giving it thus greater importance for the art of music, and greater interest for *all* interested in it. This attempt failed for the time, mainly on account of the by far too extensive view, which the committee, raised for presenting a

draft of a Constitution, had taken. This draft went far beyond the reach and the views of the majority of the members of the convention. It embraced a vast extent of operations, and appeared, in the view of the majority, to require a vast extent of means to put it into successful operation. It was not calculated for the wants which they felt for the present, and thus it was recommitted. But the seed was sown; the Committee was ordered to call, for the next year, "A General Convention of Teachers, and other Musical Gentlemen, to be held during the session of the Teachers' Class in Boston," &c.

In compliance with this order the Committee issued, on the 22d April, of this year, their call for the Convention; and the Convention met on the 19th August.

The first days were consumed in the adoption of the Constitution and By-Laws, prepared by the Committees, to whom they were entrusted. We give both here.

#### CONSTITUTION OF THE MUSICAL CONVENTION.

Article 1. This Association shall be called the NATIONAL MUSICAL CONVENTION.

Article 2. The object of the Convention shall be to consider the best methods of advancing the cause of Music, and of promoting its general cultivation.

Article 3. The Convention shall meet annually in Boston, in the month of August, at such particular time and place as shall from time to time be determined.

Article 4. The officers of the Convention shall be a President, two Vice Presidents, two Secretaries, and a Standing Committee of five persons, to be chosen at the first meeting of each annual session.

Article 5. The President shall preside at all meetings of the Convention, and perform such other duties as the proceedings of the Convention may require.

Article 6. The Vice Presidents shall assist the President in the performance of his duty, and supply his place, when absent.

Article 7. The Secretaries shall keep a record of the doings of the Convention; and, at the close of the session, deliver all papers belonging to the same to such persons as this Constitution may provide, for their preservation. Also, the senior Secretary shall act as Treasurer.

Article 8. The Standing Committee shall prepare business for the action of the Convention by presenting subjects for discussion and proposing any measures that the purposes of the Convention may require.

Article 9. At the close of each annual session the Convention shall choose a committee of five persons, whose duty it shall be to receive the papers of the Convention from the Secretaries, and preserve the same, publish the proceedings if so directed by the Con-

vention, and also make arrangements and issue the call for the next Convention.

Article 10. This Constitution may be altered by vote of the Convention at any meeting—notice having been given at a previous sitting.

BY-LAWS.

Article 1. This Convention shall consist of all persons who have assembled agreeably to the call for this Convention, and reported their names during the first four days of the session, not excluding members of previous classes or conventions.

Article 2. At the commencement of each session, the Secretary shall read the record of the preceding session.

Article 3. The Standing Committee shall appoint one or more members to open each debate.

Article 4. The first fifteen minutes of each session after the reading of the record, may be spent in hearing resolutions, questions, propositions, &c., from members, on such subjects as they may deem expedient to bring before the Convention: such questions, propositions, &c., without debate, shall, by the Convention, be received for discussion, handed to the Standing Committee, or laid on the table, as the Convention shall decide.

Article 5. No member shall be allowed to speak more than twice on the same subject, or more than ten minutes at a time, unless by vote of the Convention.

Article 6. Any member on rising to speak shall have his name announced by the President, or some other person.

Article 7. A quorum for doing business shall consist of fifty members; but subjects may be discussed by any number of members present.

This Constitution changes hardly anything in the Convention, except the name, which is rather pompously given, as the "National Musical Convention." Its object is not more defined nor extended than it was previously, its mode of business is left essentially the same. Yet there was in the discussions on the adoption of the Constitution and the By-Laws, a strong exertion manifested, to make the Convention still more like the former ones, by subjecting it to the teachers' class, while it was called as "a general convention of teachers." This attempt, however, failed, although the Convention often tacitly identified itself with the teachers' class, as in the concerts and in the lectures.

After the adoption of the Constitution, the greater part of the time was spent in the discussion of the question, "Is it desirable to introduce congregational singing into our churches?" and we think it was profitably spent, for the question was put upon the right issue; Are the objects for which music is introduced into churches better

obtained by congregational singing, where every individual may actively engage in the exercise, but where the music itself cannot be so perfect; or in choir singing, where the music can be produced in greater perfection, but where but few can immediately participate in the exercise? Both sides of the question were warmly and ably defended.

Two other questions: 1st. "What is the relative importance of a correct and useful style of music, and a clear enunciation of words?" and, 2d, "Are there any advantages attending an instrumental accompaniment in singing schools?" were, the first but slightly and the second not at all discussed.

A resolution was offered and warmly discussed, but which finally failed, to the effect that the Convention should assemble one hour every day for the purpose of practice in singing, choosing its own leaders. Hitherto, all the practical exercises had been held by the teachers' class, in which the members of the Convention, who were not members of the class, had been invited to join; and of course these exercises had been led by the professors of the Academy. The object of the resolution was to give the Convention a chance to make themselves acquainted with the style of other eminent teachers; but, as we have already mentioned, it was not adopted; and on looking at the Constitution we think this decision correct. The Constitution makes the Convention purely a deliberative body; article 2 saying, "The object of the Convention shall be to consider the best methods of advancing the cause of music, and of promoting its general cultivation." The practice of music, therefore, plainly does not come within its sphere.

An important, and, to us, very pleasing feature of the Convention, was the interest taken in the translation of Godfrey Weber's celebrated and classical work on the theory of music, and to the hearty and unanimous efforts of Messrs. Mason and Webb, to enliven this interest and procure currency to the work among our musicians. We had but lately been told, in the annual report of the Academy of Music, that the dissensions between the two professors had risen to such a pitch, that the efforts of the Academy to effect a reconciliation had altogether failed, and that it had been obliged to accept of Mr. Webb's resignation. But here we see the same two men, setting aside their differences, warmly unite for the purpose of procuring a great good for their art; and to their powerful recommendation mainly shall we owe it, if we shall possess in future this work, which opens to us the whole science, clearly and thoroughly. If they succeed in securing the introduction of it, they will have



accomplished a good, that must eventually have a great influence on the state of the art with us, by leading its professors from a shallow superficiality to a thorough investigation of the subject; by turning their minds from the mere externals of the art, to its inmost recesses. Success be to the translator in his work, and success to the professors in their endeavors to give it currency!

Another important feature was the instrumental concert; which, by the presence and generous consent of Mr. Rakemann, to exhibit before the Convention his perfection in pianoforte playing, received a particular interest. Let no man say that this concert could have no other influence on singing masters than that of astonishment, and of gaining an idea to what perfection instrumental music may be brought. Attentive observers among them, who looked beyond the mere external dexterity displayed, could not fail to receive new conceptions of musical effect, to trace the spirit in which the pieces were conceived; in short, to have every piece exhibited to their minds, as one image, as one whole,—and they will not fail to make application of these conceptions to vocal music, to penetrate deeper into it than to the mere external and prescribed expression,—to study its spirit and try to give that.

We mention still two excellent lectures; one on the sources of gratification in music by Mr. Eliot, and the other on sacred music by Rev. Mr. Albro. These lectures before the Convention are powerful means of enlivening the interest in the art, and will no doubt extend their influence beyond the limits of the Convention.

We close our sketch of the Convention, by copying the resolutions passed by it, as follows:

Resolved, That the greatly increasing number of members in the present convention, above that of any former one, notwithstanding the extraordinary business and pecuniary embarrassments of the country, is clear proof of a settled and steadily increasing musical interest in the community.

Resolved, That each successive year of this musical anniversary has constantly strengthened our conviction of the great advantages which it is adapted to confer, both upon the individuals attending, and upon the musical interests of the country at large.

Resolved, That we deeply feel the importance of the maxim, "*Union is strength*," and that we will suffer no cause but the most unyielding necessity, ever to violate it.

Resolved, That the extraordinary power of music over the human constitution, places it among the most effective of all the instruments that can be employed in controlling the springs of action, and in the formation of character, and that, consequently, every friend of his species, ought, in every possible way, to avail himself of its use.

Resolved, That in as much as the Bible makes it known to us to be the

will of God, that sacred singing should constitute a holy service in our worship of Him, and in as much as this service cannot be properly rendered, except by the preparatory process of a disciplinary musical education, so it is manifestly the imperative duty of every christian to encourage the cultivation of vocal music.

Resolved, That it is the duty of teachers, to use their exertions to introduce music into all the schools in the country.

Resolved, That public lectures, by clergymen and others, be recommended as among the most effectual means of awakening an interest in the community for the general cultivation of music.

Resolved, That musical instruction in public schools, is highly desirable; and that the noble example of the city of Boston, in this respect, is worthy of universal imitation.

Resolved, That the effectiveness of the music of the church, is materially increased by the addition of instrumental accompaniment, and that, among the instruments to be employed for this purpose, the organ is the most suitable; and this convention, therefore, recommends its general use.

Resolved, That musical newspapers, and other musical periodicals, furnish important facilities for advancement of the cause, and that, both on the ground of the intrinsic matter they contain, and the useful influence they exert, they are entitled to a liberal patronage.

Resolved, That it is entirely essential to the desired advancement of the cause of music, that a larger amount of the *intellectual* be brought in connection with the *practical*; that in this respect there exists in our country, and even in our language, a deep and wide *chasm*; that, instead, of those able and standard works, without which neither the individual can avail himself of the best qualifications, nor the art itself receive due justice, we have but an empty void, which leaves our best efforts comparatively without a guide, and our most toilsome endeavors, comparatively, unavailing.

Resolved, That we hail with a hearty welcome the prospective appearance of our work on the subject, which we are sure must do honor to the country which first brings it into an English dress; a work which has already gone through three successive editions in Germany, and which has for several years past held a rank throughout continental Europe, unawarded to any other work of the kind—a work replete with matter, that cannot fail, both to raise the respectability of the art itself, and to confer the most material advantages upon every individual professor—we mean the work of Godfrey Weber, now in a process of translation and preparation, by Mr. Warner, of this city.

Resolved, That the interest of the occasion, which is now closing, the common zeal, which it has awakened in the cause for which we are met, and the cordial feelings which it has naturally excited, make us love the place, and regret to leave it; and that though we are compelled to separate, we still remember that we are brothers, and that our watchword shall still be, "*Onward.*"

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#### TO OUR READERS.

We beg to apologize for having retarded this number for a week. The Musical Convention kept us busy; and we wished, besides, to embrace its proceedings in our present number.